

**A sampling of Theatre Technology's
impressive client roster includes:**

Abraham & Straus
Alvin Ailey American Dance Theatre
American Ballet Theatre
ABC
Armstrong World Industries
Atlanta Ballet
Autograph Sound (London)
Avon/JSI
Charles Aznavour
Burt Bacharach
M. Baryshnikov
Berkshire Theatre Festival
Bowery Savings Bank
Brooklyn Academy of Music
Carnegie Hall
Cats
CBS Records
Chorus Line
Chrysler/JSI
Circle in the Square
Clairol/JSI
Coca Cola/ C. Henning Studios
Con Edison Energy Conservation Center
Dreamgirls
Florentino Associates
Bob Giraldi Productions
Alexander Godunov
Martha Graham Dance Co.
Fireworks by Gucci
Gulf Oil
Halston Enterprises
Hammacher Schlemmer
Harvey Radio
HBO
E.F. Hutton
I Love NY Festival
ITT World Communications
Joffrey Ballet

Joyce Theatre
Julliard School
Kennedy Center
Kool Jazz Festival
La Cage Aux Folles
League of Women Voters
Lincoln Center
Macys
Madison Square Garden
March of Dimes
The May Company
McCann & Nugent
Metropolitan Opera
National Theatre, Washington, D.C.
NBC
Negro Ensemble Co.
Newsweek
New York City Fire Department
O'Neill Theatre Center
Ohio Ballet
Pan Am
Perry Ellis Sportswear
Portland Performing Arts Center
N.Y. Press Club
Radio City Music Hall
The Real Thing
Record Plant
Reeves Teletape
Rockefeller Center
Salsoul Records
The Salvation Army
The Seaport Market Place
N.Y. Shakespeare Festival
The Shubert Organization
Stephen Sondheim
Studio 54
Twyla Tharp Dance Co.
J. Walter Thompson
U.S. Corps of Cadets, West Point
U.S. Department of Justice
Werner Erhard Associates
Western Electric
Williamstown Theatre Festival



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From the Brooklyn Bridge to Broadway, from a Washington, D.C. Inaugural Ball to the Alvin Ailey Ballet or an IBM Board meeting, Theatre Technology is there with an intricate sound system or an indispensable component.

In over a decade of service to theatre, dance, music and industry, Theatre Technology has accommodated an extraordinary range of sophisticated audio needs and notions. Specializing in the rental, sale and operation of professional audio equipment, we handle every project with care, from design and installation through opening night, or an entire run. Our recording facilities supply music tapes and effects for an endless list of Broadway shows and prominent dance companies, and personnel can be provided for any aspect of sound production or technical coordination. The foundation of our innovative service is a commitment to creativity—the ability to implement highly efficient sound within the context of each performance, exhibition or visual presentation.

Opened in 1973 by Louis Shapiro and Peter Erskine, the young engineers who then comprised New York Shakespeare Festival's magical sound department, Theatre Technology's staff has grown to encompass a vast wealth of knowledge. Years of experience span backgrounds in theatre, music, radio, electrical engineering, sound, spectacle production—and in one case, even magic. With a person for every problem, extremely high standards, and a real concern for overall presentation, Theatre Technology has earned a reputation for technical excellence and good humored enthusiasm.

Our working knowledge of staging and production adds insight to skill in the field of multi-media interfacing, and a unique sensitivity to the needs and problems of clients. Involved in every area of entertainment and communications, Theatre Technology's recent projects have included sound design for the Brooklyn Bridge's massive Centennial Celebration, audio systems for Carnegie Hall, the

month long Chrysler New Car Introduction extravaganza, and New York City's sumptuous Seaport Market Place opening. We've been to Broadway with such shows as Annie, Crimes of the Heart, Dracula, The Elephant Man, Mornings at Seven and The Gin Game; and have supplied permanent equipment for venues throughout the country, installing custom designed sound wiring systems for a dozen Shubert Theatres in New York, Boston and Chicago.

Dance companies like Martha Graham's troupe and the Eliot Feld Ballet depend on Theatre Technology for production, storage and revision of performance tapes; the Nevada State Legislature came to us to amplify its Hearing Room; and for several years we have provided the Grucci's spectacular fireworks displays with music, sound equipment and complex cueing systems.

Louis Shapiro

Brooklyn born Louis Shapiro developed his practical attitude toward theatre technology through an early interest in magic. Heading on to New York's City College for an education in the less tangible field of electrical engineering, Louis was drawn to the campus entertainment industry. Running the CCNY radio station, he became tech director for the student union, coffee houses, and college theatre. Louis started working summers at the New York Shakespeare Festival, doing sound and lighting for the Mobile Theatre. Upon graduating in 1969, he took a full time job with the Festival, where he and Peter Erskine became the company's resident sound department. Four years later Peter and Louis left to form their own company, Theatre Technology. With the Shakespeare Festival and related contacts as early clients they took off to an auspicious start, and as their work gained a reputation for technical innovation and reliability, Theatre Technology grew to become one of the most respected in its field.

Peter Erskine

Coming to New York in the mid 60's from Reno, Nevada, Peter entered Columbia University as an engineering student. He was soon spending most of his time at campus radio station WKCR. Fascinated by the technology

and potential of broadcasting, he helped rebuild the station and stayed with it through his years at Columbia. While mixing a Sha Na Na concert for live broadcast, Peter accepted a job offer from the commercial sound company working the show. He stayed with Creative Theatrical Services for about a year, touring with Frank Sinatra, Simon and Garfunkel and a host of others. In 1970 he went on to join the New York Shakespeare Festival and meet Louis Shapiro. The pair did a variety of innovative work, designing sound for the Mobile and Delacorte Theatres during the summer, and all Public Theatre productions throughout the year. When they formed Theatre Technology, Peter's lifelong fascination with computers brought an additional area of expertise to their own company which has proved indispensable. Straightforward and good natured, Peter and Louis are unusually responsive to client's needs, adding personal attention to their high standards of quality.

Mac Kerr

Mac's background is in lighting design. While heading for an engineering degree at New York University, Mac discovered theatre, and went on to study Theatre History and Technology before becoming a freelance lighting designer in the early 1970's. He met Louis and Peter working on several shows together around the city. In 1976 Theatre Technology asked Mac to join its staff. Since then, Mac has become an integral part of the company. He handles the inhouse recording studio, designs systems for sale and rental, and runs shows while on the road. Mac's specialty is show tapes, working from Theatre Technology's comprehensive library of effects as well as original material. Mac's approach to each tape is based on his overall perspective, serving an entire production rather than creating an effect.